

CD 2004-- 60

Saturday, April 3, 2004  
8 pm. MacMillan Theatre

University of Toronto  
Faculty of Music  
Presents

## Symphonic Band

Jeffrey Reynolds, conductor

### PROGRAMME

**J. Scott Irvine**

Hannaford Overture

**Carl Maria von Weber**  
(1786-1826)

*Wind Orch. by Jeff Girard*

Concerto No. 2 for Clarinet

Allegro – Romanza – Rondo

*Julianne Scott, clarinet*

### INTERMISSION

**Edward Gregson**  
(b.1945)

Festivo

**Charles T. Griffes**  
(1884-1920)

*Arr. by James Thornton*

Poem, for flute and band

*Sally Caryl, flute*

**Vincent Persichetti**  
(1915-1987)

Pageant

**Gustav Holst**  
(1874-1934)

*Ed. by Colin Matthews*

Second Suite in F

I: March

II: Song Without Words

III: Song of the Blacksmith

IV: Fantasia on the Dargason

This concert is made possible with the generous support of Yamaha Canada Music

St. John's Music is a major supporter of wind performance and music education  
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## Programme Notes

### **Irvine: Hannaford Overture**

*Hannaford Overture* was written for the Hannaford Street Silver Band of Toronto in celebration of the International Year of Canadian Music (1986) and was premiered by them in October of that year. In the composer's words, "my intention was to write a light, "audience-friendly" Canadian concert opener, reminiscent of some of the English and American band music I enjoyed playing in my formative years." Scott Irvine's compositions and arrangements have been broadcast across Canada, in the United States and in Europe. He has received commissioning grants from the Ontario Arts Council and the Laidlaw Foundation and is an Associate Composer of the Canadian Music Centre. He is also active as a tuba performer with the Canadian Opera Company Orchestra, the True North Brass, the Hannaford Street Silver Band and many other ensembles.

### **Weber: Clarinet Concerto No. 2**

Although Weber wrote few symphonic pieces, his output includes 20 operas (of which three are still in the repertoire) and many concert pieces for various soloists. His concerti cover more different types of solo instruments than almost any major composer of his time, including three major works for clarinet. He clearly inherited Mozart's position as the premiere composer of concerti for wind instruments. The *Second Clarinet Concerto* may be the best of these works, showing off the soloist in the context of a broad range of expressiveness. Even though the fast outer movements require considerable technique, they are much more than studies in pyrotechnics. The musical materials are

substantial enough that they would hold the listener's interest even without the virtuoso ornamentation. And the lyrically expressive melodies of the middle movement, featuring the haunting middle and lower register of the instrument, are truly beautiful. The present version for wind band was transcribed by Jeff Girard.

### **Gregson: Festivo**

The British composer Edward Gregson studied at the Royal Academy of Music where he won several important prizes. He is active in all areas of composition, but has particularly acclaimed for his contributions to the wind and brass repertoire. His concerti for tuba and trumpet are frequently performed and recorded. He is currently Principal of the Royal Northern College of Music in Manchester and has a dual career as a conductor of contemporary music. *Festivo* was commissioned in 1985 by a youth concert band in Bolton, England and is a vivid overture with virtuoso passages for all instruments.

### **Griffes: Poem for flute and band**

Charles Tomlinson Griffes is one of the more important composers from the turn of the century, a badly neglected period of American musical history. Although he originally hoped for a performing career, his growing interest in composition led him to leave the conservatory to study with Wagner's disciple Engelbert Humperdinck (composer of *Hansel and Gretel*). After his return to America he accepted a post as director of the music department in a prestigious prep school in Tarrytown, NY. He remained in this position his entire career, until his untimely early death.

Griffes' orchestral output is relatively small. Most of his pieces are for piano, as one might expect, given his performing skill at the keyboard. A few of these piano pieces have been orchestrated mainly by other American composers) and have made their way into the fringe of the American orchestral repertory, occasionally enjoying a revival performance. One work, however, has become very well established - his *Poem for Flute and Orchestra*. It is now regarded as one of the finest examples of modern compositions for flute, showing off the soloist's virtuosity in a lyrical, almost pastorate, setting. Written near the end of his career, it is a good example of his mature style. *Poem* combines his conservative German training with harmonic elements reminiscent of the emerging French impressionistic style.

#### **Persichetti: Pegeant**

Philadelphia-born Vincent Persichetti established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti was graduated from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

Vincent Persichetti composed *Pageant* in 1953, as something of a sequel to his Psalm written the previous year. Edwin Franko Goldman was responsible for its commissioning from the American Bandmasters Association. A solo French horn begins with a three note motive that becomes the basis for the entire work. A clarinet choir develops the theme as other instruments are introduced to exploit their tonal colors. The tempo becomes faster for the second section, as the brass and woodwinds take turns with the theme. *Pageant* is an accessible, warmly exuberant work whose simple directness conceals a formal sophistication that lends the music strength and durability.

#### **Holst: Second Suite in F**

Gustav Holst was born in 1874 and died in London in 1934. After graduating from the Royal College of Music, Holst earned a living as a professional trombone player. He began teaching and composing in 1904. Holst composed the *Second Suite in F* in 1911, but the first performance was not until 1922, when the band of the Royal Military School of Music, Kneller Hall, played it at the Royal Albert Hall, London. The suite is based entirely on material from folk songs and morris dances. The present revised edition, by Colin Matthews, differs from the original manuscript only in the addition of parts for bass clarinet and baritone and bass saxophones. This suite has deservedly become one of the most beloved and frequently played works in the wind band repertoire.





# Biographies

**Jeffrey Reynolds** has taught at the Faculty of Music since 1982. Prior to that he held positions as trumpeter with several orchestras, including the Victoria Symphony, the Orchestra of the Royal Winnipeg Ballet and the Stratford Festival Orchestra. He still works as a freelance performer in both the classical and commercial fields, appearing with the Hamilton Philharmonic, Kitchener-Waterloo Symphony, Canadian Opera Company and the Hannaford Street Silver Band, to name a few. Currently he is the Assistant Coordinator of the Performance Division, coaching chamber music and lecturing in music education and jazz history as well as maintaining a trumpet studio. He received his M.M. in Trumpet Performance from the University of Victoria and his Ph.D in the Philosophy of Music Education from the University of Toronto. Dr. Reynolds adjudicates at music festivals across the country and contributes articles and reviews to several journals.

Clarinetist **Julianne Scott** is in her second year in the Bachelor of Music in Performance program at the University of Toronto. Originally from Calgary, she was raised in

Colorado where she began clarinet at age nine. Julianne currently studies with Joaquín Valdepeñas, the principal clarinetist with the Toronto Symphony Orchestra. She has played in the Wind Ensemble and the University of Toronto Symphony Orchestra.

Flutist **Sally Caryl** is in her final year of the Bachelor of Music in Performance program at the University of Toronto, studying with Douglas Stewart. Sally performs regularly as a member of the Wind Ensemble, Contemporary Music Ensemble and the Stairwell Woodwind Quintet. Sally represented Ontario as the Woodwind Finalist at the 2002 National Music Festival in Lloydminster, Alberta/Saskatchewan. Recently, Sally presented her graduation solo recital at Victoria Chapel, participated in the Peter Lloyd master class, and competed in the Toronto Kiwanis Music Festival Alumni Competition. With a hectic performance schedule, Sally is an enthusiastic teacher, currently giving private lessons at the Classical Music Conservatory in Etobicoke. After graduation, Sally plans to continue her flute studies and audition for Masters' programs.



# SYMPHONIC BAND

Jeffrey Reynolds, conductor

## Flute

Jennifer Pigott  
Antonia Kioussis  
Eun-Ji Park  
Megan Chang  
Cynthia Michaluk  
Amy Nathan  
Jana Foley  
Shannon Emmett

## Oboe

Christy Germscheid  
Tamsin Johnston

## Clarinet

Ingrid Liao  
Sandra Kremer  
Thomas Grant  
Gabriel Estrin  
Carrie Andrews  
Julia Bisanti  
David Eastmond  
Heather Hale  
Kristen Au

## Bass Clarinet

Julia Stroud (contrabass)  
Heather Hale

## Bassoon

Iraj Tamandon-Nej  
Graham McDonough

## Saxophone

James Wilkie (tenor)  
Allison Prole (alto)  
Jennifer Trueman (baritone)  
Emily Williams (alto)  
Kayla Garrett (alto)  
Vita Carlino (alto)

## Trumpet

Rachel Malach  
Lauren Roszell  
Matthew Law  
Farishteh Panthinaky

Brad Harrison

Joe Millones

Jane Genge

Ben Cheverie

## Horn

Jason Austin  
James Gass  
Stephanie Perry  
Adam Gaw

## Trombone

Jaci Simpson  
Michael Tutton  
Lukas Stephens  
Sarah Milford  
JP Brown (bass)

## Euphonium

Kyla Jemison

## Tuba

Don Burns  
Antoine Buttigieg

## Percussion

Steve Sajikowsky  
Laura Savage  
Daniel Cameron  
Angela Hsu

## Harp

Marie Asuncion

## String Bass

Carlie Hiebert

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Fred Perruzza

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